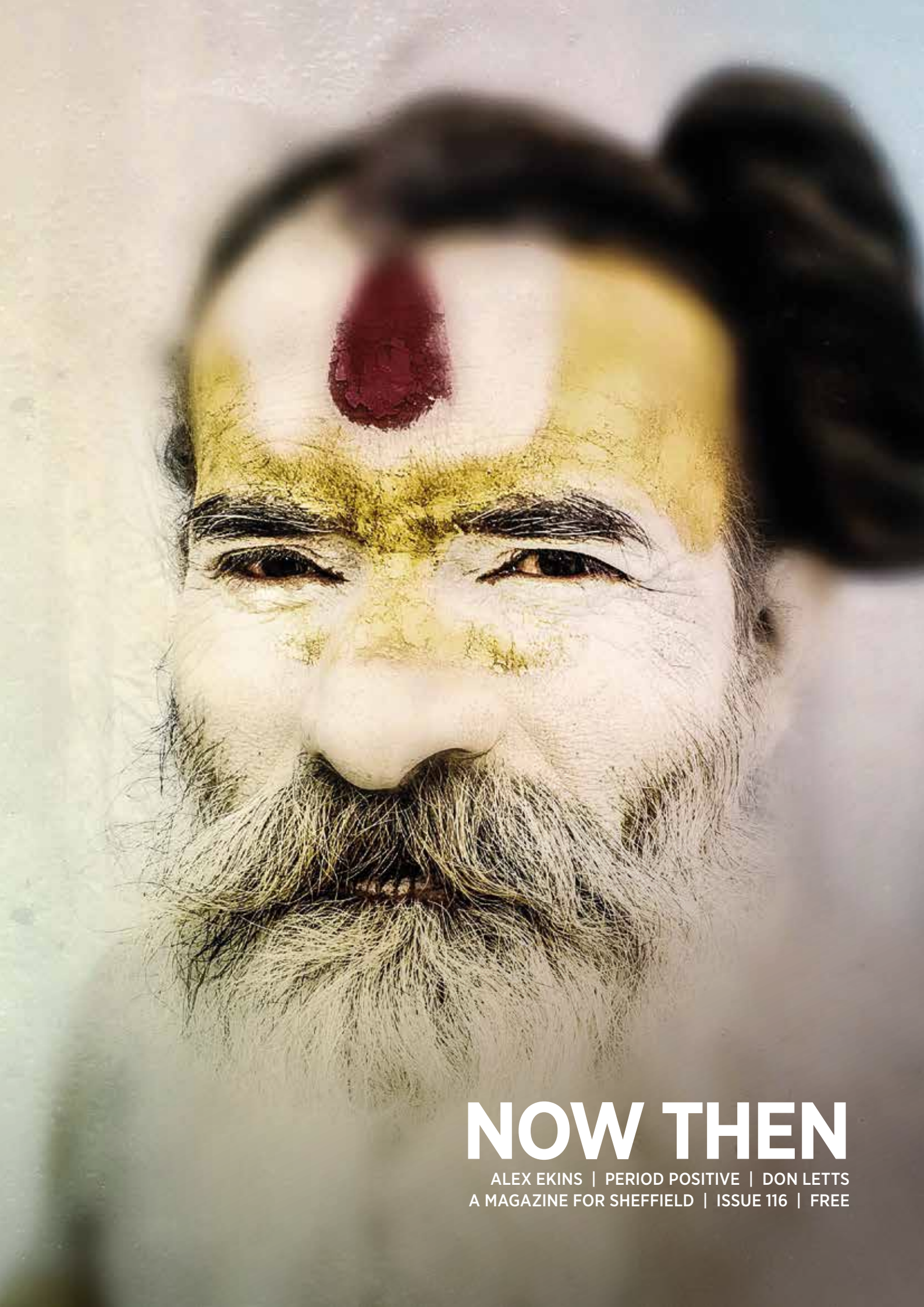




NOW THEN

ALEX EKINS | PERIOD POSITIVE | DON LETTS
A MAGAZINE FOR SHEFFIELD | ISSUE 116 | FREE



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EDITORIAL

Last month was an absolute treat, the city coming alive with the sights and sounds of numerous festivals. In particular, a shout out to No Bounds for its diverse programme of electronic music and cultural offerings, and Off The Shelf for bringing the inimitable George Monbiot to speak here. Festival season may have passed in Sheffield, but don't miss Understanding Society (4-11 Nov) and Algomech (8-12 Nov) on the horizon.

In the mag this month we've got pieces on Catalonia, the new Tingas Tinsley venture, and the enormously worthwhile Period Positive project, plus interviews with reggae royalty Don Letts, our featured artist Alex Ekins, Crooked Claw Tattoo, and No Name restaurant and Blend in the Food section.

If you like what you read, that's great, but don't go all quiet on us. We are always looking for feedback, positive or negative, as well as new contributors to get involved in producing the magazine. It's always a group effort.

SAM

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Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors - nowthenmagazine.com/sheffield/get-involved - and then contact the editor on sam@weareopus.org.

If you are a poet or prose writer, contact joe@weareopus.org.

If you are a local trader interested in advertising in Now Then, contact james@weareopus.org.

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LOCALCHECK

NEWS FROM TINSLEY

I don't know whether you've ever walked or cycled under Tinsley Viaduct, north of the city, where the motorway passes Meadowhall. I have done often. That pedestrian underpass is one of the most depressing, polluted parts of Sheffield. It's a sore symbol of the failure of car-centric planning.

There are similar toxic effects on the surrounding areas, like Tinsley. It's an ancient area, close to river and canalside walks. You might recognise it from scenes in the satirical comedy **Four Lions**. It's got a lot of loyal, multi-generational residents, a diverse population, but Tinsley is one of those smaller places on the edge of a big city which seems to get forgotten, disparaged and dumped on. The Don Valley's industry had the plug pulled years ago. It's downwind of the incinerator, Meadowhall and the M1, together sluicing in pollution.

In a place like this, with unemployment and no pubs or nearby supermarkets, money leaves the local economy as soon as it arrives. That's why it's good to hear of new projects like **Tingas Tinsley** springing up. The name comes from the old word for the area ('Tingas-ley') and it's based in a disused infant school. Many residents went to school there. It has a dozen useful rooms in good condition, accessible toilets, changing rooms and wheelchair access. The possibilities are endless: meetings and events, small businesses and co-operatives, educational courses, charities and voluntary organisations, internet access, homework clubs...

But only if the local community want it to happen, says Mark Parsons of social enterprise architects Studio Polpo. There's a history of decisions for the area made externally, lacking consultation and even causing protests. Mark is part of a team working with residents to find out what they'd like to see there. Local groups like Tinsley Forum, businesses, the church and the mosque are working in collaboration with

Sheffield City Council and architecture students over the next 18 months. The plan is not to impose a solution, but to connect and strengthen existing networks and groups in the area. Thanks to funding from Sheffield Town Trust, they hope to be working with arts charity Access Space to recondition computers. Young people from the area are designing and building the desks.

Tinsley also has innovative new art projects appearing. More importantly, there are initiatives to get more trees planted.

It wouldn't be surprising if all of this led to gentrification and resentment. Colin Havard of Sheffield City Council warns that residents can feel they're in a zoo, as groups of people roll up with clipboards and interview questions. But the Tingas project aims to avoid the mistakes of the past by involving all sides of the community. It could well work. Once people start to say, "Yeah, we live in Tinsley," then the rest of us will start to go, "What's happening in Tinsley?" Colin says.

That's the vision. If you're interested in using a space for an event, an experiment or something more permanent, check it out. The prices are low and it's a mansion with many rooms, open for new ideas. I wish them well and look forward to seeing Tinsley as a place with interesting activities happening. It's been a long time coming.

Hosted by Alt-Sheff

tinsleytingas.wordpress.com | alt-sheff.org

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viva.org.uk/festivals/sheffield-2017

THE LYNCHING - A FIGHT FOR JUSTICE

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"I wholeheartedly support the right of anyone to criticise Israel without being branded antisemitic. That goes in particular for Jackie Walker," said Noam Chomsky. Walker, former vice-chair of Momentum, had a black mother and a Jewish father, both civil rights activists. Her solo show is relevant today, as Corbyn's critics again stir up antisemitism witch hunts. Tickets £5 waged, £3 low-waged or unwaged.

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SAGE GREENFINGERS

GARDENING FOR GOOD

On a hilly suburb in Sheffield, the SAGE Greenfingers allotment is nestled within the City Council's Grimesthorpe site.

Every day, staff and members meet to plan the day, garden, share food and talk about their lives. Around 11am, people begin to arrive and share a hot drink whilst deciding what jobs need to be done on the three allotment sites. Some members will volunteer to do physical work, like digging, harvesting and planting, whilst others may choose to help cook lunch or simply enjoy the surroundings. Groups include the same people every week, so each member feels comfortable. After assigning jobs for the morning, members disperse across the site and get on with their chosen work. Some members enjoy tending the same jobs every week, whilst

be referred by someone else, or contact their GP for more information.

More recently, we ran a beginners course called Step Out To Gardening. This free ten-week course was open to anyone with an interest in gardening. For many it was a first step towards being able to develop their own garden or join other community gardening groups.

Our groups meet throughout the year and we also run trips for our members. This year we returned to Cleethorpes and enjoyed fish and chips, beach walks and a quiz on the coach home. Other Sheffield outings have included a trip to Forge Dam, a bowls trip and visits to other allotment sites. At Christmas, we will look forward to enjoying a lunch with all members and volunteers.



others prefer to try their hand at something new each week. After a couple of hours of work, the group gathers to share experiences over a homemade lunch.

SAGE is a mental health charity that supports adults via creative alternative therapies. This includes gardening, craft and singing workshops. The team consists of former social workers, community development workers and international development staff. Their knowledge and expertise combines to support members who experience a range of mental health issues, such as PTSD, depression and anxiety.

Most important for our members is the encouragement to be outdoors and enjoy the allotment. The site offers an oasis outside their everyday experience, providing focus and the opportunity to see their hard work flourish. Important to the operation is the charity's ability to support members for extended periods of time. Some people have attended SAGE for many years, with some going on to have their own allotments whilst continuing to attend. Members can self-refer,

For those unable to garden or more interested in the arts, SAGE also hosts a women-only singing group who meet weekly to sing together in The Welcome Centre in Burngreave.

If you are interested in any of the above activities, either as a participant or as a volunteer, please get in touch. We are always looking for new members and volunteers and hope to spread the word about the work we do. Having recently appointed a Fundraising Manager, we are running a range of events and sponsored activities. If you have any ideas or creativity to share, please get in touch.

Ruby Munson-Hirst

ruby@sagesheffield.org.uk



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PERIOD POSITIVE

SHEFFIELD: #PERIODPOSITIVE CITY

Sometimes people call me The Period Lady and I'm okay with that.

I've talked about periods in the school where I used to teach. My menstruation education lessons were recognised as best practice by several national sexual health charities. I've talked about periods on Woman's Hour, on stage at Off The Shelf Festival, the Edinburgh Fringe and TEDx, in The Guardian and in The Independent, among other places – so it's a fair point.

The last time I wrote about periods for Now Then (issue #86), I introduced the idea of being #periodpositive. It's a campaign designed to encourage people to share stuff about periods out loud, rather than whispering or keeping it a secret the way adverts still encourage us to do.

#periodpositive believes menstruation education should be free, unbranded, objective, inclusive of reusables (like

menstrual cups and cloth pads), and easy to understand. It should be consistently taught by trained staff, factually accurate, up-to-date, well-researched and regularly evaluated with pupils and menstruation education practitioners. There should be communication with other faculties, parents and community partners about the content of lessons.

It should also be delivered in 'teachable moments' as they arise, as well as in planned curriculum lessons, from an early age to boys and girls together, confidently and using memorable and engaging activities. It needs to actively challenge messages of shame through media literacy and should serve as a good foundation for lessons on fertility, puberty and reproductive health. It should be inclusive of menstruators on the margins, such as trans menstruators and those with special needs.

And, of course, it goes hand in hand with thoughtful and

thorough menstruation management provision, like access to products and information about reusables, so that young people can make informed decisions now and in future.

Now the project is into phase two: #periodpositive cities.

While researching menstruation education for my master's degree at Sheffield Hallam, I found that pupils wanted to see a symbol that would let them know they could talk to some of their teachers about periods. I created the easily-recognisable smiling blood droplet logo as a sign to young people that even though many people still felt uncomfortable talking about periods, there are plenty who will. I also developed a method of teaching about taboo topics using art and drama, particularly comedy, to disrupt the negative pattern of messages being passed down with each new generation.

I researched and shared activities from my project across Sheffield and more widely in other parts of the UK. I got some really positive feedback at a menstruation research conference in Atlanta, Georgia this past summer. Throughout that time, I was working on an idea to use the #periodpositive symbol as a charter award, establishing a set of guidelines for best practice menstruation education with a holistic approach.

Using the charter in a pilot programme across the schools that sign up, I'm now aiming to turn Sheffield into Britain's first #periodpositive city and help it to become the first place in the UK to develop a strategy to challenge menstrual taboos. I've sat down with Sheffield City Council members, talked to school governors and had a meeting with the chief executive of Learn Sheffield, Stephen Betts, who gave the pilot a commission on the spot.

“[MENSTRUATION EDUCATION] NEEDS TO ACTIVELY CHALLENGE MESSAGES OF SHAME”

My MP, Louise Haigh, has been incredibly supportive, putting me in touch with other Labour MPs who are looking at issues around menstruation, so I can talk to them about avoiding becoming embroiled in corporate partnerships with menstrual product companies when looking at short-term solutions to 'period poverty'. After all, those companies have influenced schools enough by offering free lessons emblazoned with their logos, branding and attitudes.

You may have heard about period poverty in the news. I'm convinced it's not just financial poverty, especially since some menstrual products aren't very expensive (of course, the brands that advertise in schools all are). I think it's also a poverty of knowledge and confidence. It's not just having the resources, but knowing what to do with them. When I was a kid I was embarrassed to have the shop's own brand and insisted that my mum, gran and aunts seek out the posh ones when they were on sale, because I'd seen them during the period talk at school.

Kids who are shy about talking about periods aren't going to feel more confident unless they see confident role models in front of them, and the chances are the adults in their lives aren't going to feel more confident unless they have a think about whether the person who taught them was confident.

In Sheffield, I'm hoping that becoming a #periodpositive city means embracing a completely new way of thinking and talking about menstruation to dramatically improve things for our young people. It also means working with trusted researchers with evidence-based learning materials. I'm intent on going into

schools and creating bespoke solutions around unique issues with particular kids. The hope is that by logging and sharing what we do in Sheffield, we can set up a charter of best practice for schools to take on, which can also be shared with and replicated by other cities.

I hope that teachers, parents and pupils will show their support and encourage their schools to get involved. I'm very proud to live in a city that is willing to get the national conversation moving and is not relying on big multinational corporations selling menstrual products to do it.

The resources I have developed recently received national recognition from leading sexual health charities Brook and FPA for delivering innovative sex and relationships education to young people and I'm really excited about sharing them.

THE #PERIODPOSITIVE CHARTER WILL SUPPORT SCHOOLS TO EVIDENCE THAT:

- the school environment supports young people to manage menstruation easily in order to maximise learning time, attendance and focus.
- young people understand the biology, management, media and myths around menstruation.
- staff feel more confident and knowledgeable about supporting pupils' menstruation education, both formally and in 'teachable moments'.

- subject specialists and pastoral staff are prepared for upcoming National Curriculum guidelines for Relationship and Sex Education in 2019.

If every school, every teacher, every parent, every multi-agency support network in the city made one or two small changes in their language and their actions, we could completely transform how young people in this city feel about menstruation, puberty, their bodies and their futures. Every part of the community can support the #periodpositive initiative, because if we all take this step forwards together, no one needs to feel awkward or embarrassed when they talk about periods.

It could have a massive impact on how young people feel about their bodies and their relationships for years to come, and it will be natural for them to pass the message on.

Talk to your school, your child's school or to any teachers you know about the charter pilot. They can find out more at learnsheffield.co.uk/Commissions/Current-Commissions.

Chella Quint

periodpositive.com | [@periodpositive](https://twitter.com/periodpositive) | [@chellaquint](https://twitter.com/chellaquint)

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CATALONIA

THE DAYS SHAKING EUROPE

I recently returned from Barcelona, the city I lived and worked in for two years. I have friends on both sides of the independence debate and I travelled out there for the election in October. Having a Catalan great aunt who lived through Franco's dictatorship, I've always maintained an interest in the region's politics. This time I was there to find out about the current crisis.

On publication my words will be out of date. Events are moving quickly. The Constitutional Court of Spain ruled the October referendum illegal on 6 September. Following this decision, the Spanish government – in the hands of the traditionalist Conservative party People's Party (Partido Popular, with historical political ties to Francoism) – sent its security forces into Catalonia. The calculated violence against voters on 1 October (1-O) was widely publicised, but the weeks before the vote saw Guardia Civil officers arrest ministers from the Catalan parliament and shut down websites informing citizens about the ballot.

The current Catalan government is unified on independence, although less so than before 1-O, and divided on social policy. Prior to current events there was ferocious debate between left and right over the political status quo and the future. Following its election in 2015, the Catalan government made clear its intention to build a movement of civil disobedience to achieve a referendum, which if it were held constitutionally (across the whole of Spain) would be almost impossible to win. Having attended many demonstrations, I can attest to the movement being determined but resolutely peaceful.

Scenes beamed around the world on polling day were deeply shocking. Officers from the Policia Nacional and Guardia Civil – the national police force and paramilitary police respectively, the latter barely reconstructed since the days of Franco – closed polling stations with efficient brutality, actions reminiscent of the dark days of dictatorship. The Catalan Police (Mossos D'esquadra) refused orders to join them, in some cases defending voters alongside Catalan firefighters.

It's questionable whether the ballot returned a solid mandate for independence. According to the Catalan government, police incursions removed up to 770,000 votes, leaving the total cast at 2,286,217 against 5,313,564 registered and eligible voters, just over 43%. Of the votes cast, a total of 2,044,038 – 92% when excluding invalid or blank votes – said they wanted Catalonia 'to become an independent state in the form of a republic'.

On Monday 2 October, the EU Commission stated that the referendum and subsequent state violence were constitutional matters to be dealt with internally. Jean-Claude Juncker has

since made it clear that an independent Catalonia would exit the European Union and Eurozone. The relationship between Spain, Catalonia and Europe throws up a further difficult juxtaposition. Catalonia is, across all sectors, an industrial hub benefiting from working-class migration from other regions. In the wake of the 2007 crash, and swingeing austerity demands from the European Central Bank in return for bailouts, Catalonia fared better than other autonomous communities.

As I write, leaders of two key pro-independence organisations – Jordi Sánchez of the Catalan National Assembly and Jordi Cuixart of Òmnium Cultural – have been remanded in custody while they are investigated for sedition for alleged roles in protests against the Guardia Civil incursion on 20 September, a charge carrying a custodial sentence of 15 years. Major Josep Lluís Trapero of the Mossos faces the same charges.

We also await the decision of the Spanish government regarding the enactment of article 155, due on 19 October, which would see direct rule of Catalonia established from Madrid, removing the devolution afforded to Catalonia under the Statute of Autonomy. This threat will only be withdrawn if Catalan President Carles Puigdemont retracts any claim for independence or negotiation based on the results of the 1-O vote.

The situation is changing by the day. Watch closely. The coming days are of grave importance to the whole of Europe.

James Roberts



DOWN THERE

A SUMMER TALE

Page Hall. Everybody wants to know what it's like 'down there', except perhaps those living there. Maybe none will know that someone has told a tale. A summer tale between here and somewhere over there, about why 'down here' and not 'down there'.

I'm visiting friends. It's early summer and the cherries are just starting in the back courtyard. Children have spotted them and, judging by the torn leaves and snapped twigs, they've clambered up already.

"The cherries! Look, the cherries. They're going to be ripe soon," calls out their eight-year-old son as I arrive. "Do you like cherries? I like apples too."

Back in the house we are all sitting round a rickety, Victorian-style oval table. It's from a car boot sale, bought in Doncaster perhaps, on a Sunday morning. I went there once before with these same friends. That day we had met up early. We were at the market by seven and there were seven of us in the car. I knew that I ought to be cautious and made sure

After that there is nothing. No buses. No taxis. You just walk round the back of those flats and come back past ours and then you're back here again!"

Next my friend shows me a Facebook feed of two men dancing outside a small concrete-framed shop, like a garage. A young man of about 19 – tall, skinny, bare-chested – is doing an almost-disco dance, while an older man moves nearby him and kids watch. "He's mad, him!" my friend and his wife chorus.

The family had returned to Page Hall from Slovakia after only a couple of weeks, it emerges. "Why?" I ask.

"It's just so nice to be back, to be here in Sheffield. It's a real town, things to do. I don't know," my friend muses. "What do you do when you're over there? You walk around, children play – but then what?"

"Some people drink," explains his wife.

"There's nothing to do but drink!" they both chorus again, laughing and looking across the table at my friend's father intently decanting beer. His daughter-in-law properly chuckles.

"YOU JUST SIT THERE, IN YOUR FLAT"

everyone wore seat belts. We laughed about it after. We didn't buy a table that day. I looked at plastic storage boxes while the others walked around gathering crafted flowers on long metal stems and a ring for my friend's mother. On the way out the police drove past and gave us the once-over.

Sitting at the table with my friend's family, over coffee and *shinga*, a rolled poppy seed pastry chopped like swiss roll, I'm told that next week most of the family are travelling home to Slovakia for the summer.

I return to the house a few weeks later and ask after their recent trip home.

My friend answers, "You know I'll tell you, I just..." he pauses, lost for words. "Look," he continues, "I'll show you a video." Opening his phone, he scrolls through the gallery, past endless clips and stills, finally hesitating on a photo of a village showing some low blocks of flats bounded by open fields in the background.

"You just sit there, in your flat," he says, laughing and indicating a plain concrete building in the photo, "then you go downstairs and stand outside and look around!" Pointing to the passage between two blocks of flats, he pursues a route. "Look, you see that set of flats? There? That's where the village ends.

"You should have seen him when he was over there. First thing in the morning and he was already at it."

The tree still held its leaves in the courtyard. Sun caught on the cobbles with slanting late summer light. School had started and life went on in that house in Page Hall.

Tim Neal



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NOVEMBER LISTINGS

Tue 7th: Green City Blues Dance Class - Green City Blues is a friendly, informal blues dancing night. No experience of dancing and no partner necessary – we run an all-levels class and everyone dances with everyone else. So if you like blues music and like to hug* then come and join

Fri 10th: The Tirith - The Tirith are a Classic Rock band playing original material, this is song based Rock, often described as Power Prog, and more guitar based than most. The band has a long history; but the present band reformed in 2010 and has been playing festivals and selected gigs since 2011.

Sun 12th: The Sheffield Review - The Sheffield Revue is a student comedy society based at the University of Sheffield. Founded in 2009 by the now defunct sketch troupe Fuddlepuke, our aim is to encourage students to pursue their comedic ambitions in whatever form they may take.

Thu 16th: Josie Duncan & Pablo Lafuente - Calling the Isle of Lewis and Spain home respectively, it is no wonder that this duos music doesn't focus on one place. On guitar, and vocals in Gaelic, Scots and English, their music is a round tour, where centuries old ballads meet Gaelic puirt a beul, songs from the mines and cotton mills, as well as original writing.

Fri 17th: Heads Off - Alternative Punk Rock - "Menacing bass riffs, catchy-as-hell punk rock and two fingered salute to Murdoch, Trump, Warmongers and other examples of post millennial shithousery you can think of" Exposed Magazine 2017

Sat 18th: Mik Artistik - Mik's lyrical dexterity and the musical range of Benson Walker and Jonny Flockton combine to make people laugh, cry, and throw themselves about. They should be on the national health.

Sun 19th: Green City Blues - Green City Blues is a friendly, informal blues dancing night.

Thu 23rd – Sat 25th: Shakespeares Annual Beer Festival - Our yearly beer festival is a line-up of 30 different cask beers from across the UK available all weekend featuring an upstairs bar

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FOOD

SEASONAL EATING

Despite the shorter days and colder weather, this season offers a bounty of food to warm the spirits. Slow-cooked stews, homemade soup, hearty pies, fruit crumbles with lashings of custard – the list goes on.

We spoke to Chris Hanson from Blend at The Printworks and chef Thomas Samworth from No Name restaurant in Crookes to find out what they like best about this season.

What's your favourite comfort food?

[Thomas, No Name] I enjoy Thai food, like a spicy broth with noodles and lots of vegetables and meats. I like the way Thai food has it all - sweet, sour, salty and spicy - which makes it the perfect comfort food for me.

[Chris, Blend] My favourite comfort food would have to be something slow-cooked with spices in it. I love my wife's

natural sweetness like carrots and parsnips.

[Chris] This year I've got into growing my own fruit and vegetables, so at the moment I'm really excited by the pumpkins I'm growing. They make a great soup and can be roasted or cooked in a casserole or curry.

What top tips would you share with home cooks?

[Thomas] Always have some Maldon sea salt in your cupboard. A light sprinkle can take a dish to another level, for instance vanilla ice cream, as it enhances the vanilla flavour. A classic example is salted caramel.

[Chris] I love how versatile coconut milk can be. We make a panna cotta using coconut milk that we serve with pineapple, lime and rum. It's really quick to prepare and it gives you a grown-up dessert that looks impressive.

Describe your perfect day of eating in Sheffield.

[Thomas] I would go to Lynne's Pantry for a full English

“WE’VE GOT SOME FANTASTIC FOOD PRODUCERS”

chilli or a South Indian curry, like Nilgiri Mutton from Maveli on West Street.

Where do you get your inspiration?

[Thomas] My biggest inspiration is working with seasonal ingredients. Every season has highlights, from fruit and vegetables to meats such as game. Using them at their best means it is easier for me as a chef, as I can let the ingredients shine on their own.

[Chris] I get inspiration for food from people and ingredients. I'm fortunate that I get to work with people from all over the world who've ended up living in Sheffield. Also, we've got some fantastic food producers locally. At Blend we use Wasteneys's butchers in Grenoside. Their beef and lamb is second to none in my opinion.

What are your favourite ingredients to use at this time of year?

[Thomas] Pumpkins. They are an underrated ingredient and can be very versatile, especially in desserts. I use them to make panna cotta, tarts and ice creams, as they have a

breakfast. It's the best I've found in the city. Lunch would have to be the Blue Moon Cafe. The food makes you feel like you've eaten something which will do your body good. Then for dinner, it would be Jöro or Rafters to treat myself to some more refined cookery.

[Chris] I'd start with a sausage sandwich from my local butcher, Crawshaws in Chapeltown. For lunch, I'd probably go for either Zeugma or Satay Yo Beer on London Road. For me, there isn't a better Turkish restaurant in Sheffield than Zeugma. I'd choose Fischer's at Baslow Hall for my evening meal. We went a few years ago and it's still one of the most memorable meals I've ever eaten.

Ros Ayres

nibblypig.co.uk

@BlendSheffield | @NoNameChef



GOATS' CHEESE TERRINE

Recipe by Thomas Samworth, No Name

300g crumbled goats' cheese
200g cream
200g natural yogurt
4 soaked gelatine

75g wholemeal flour
25g butter
40g fresh wholemeal breadcrumbs
40g parmesan cheese
25g mixed chopped nuts
25g sunflower seeds
25g pumpkin seeds

2 golden beetroot
2 candy beetroot
2 red beetroot
300g cider vinegar
225g caster sugar

200g chopped chives
300g vegetable oil

Line a tray (5-inches squared) with cling film. In a saucepan, heat the cream till just boiling and add the gelatine. In a liquidiser, place the goats' cheese and pour over the cream mix. When it's nearly incorporated, add the yogurt and continue to blend till smooth. Pour into the lined tray and leave to chill for two hours. Slice into portions with a hot knife when needed.

To make the soil, blitz the flour, butter, cheese and breadcrumbs in a food processor until crumbly. Transfer to a bowl and mix in the seeds. Bake at 170°C on a lined tray for around 15 minutes until golden, stirring every five minutes. Cool then lightly blitz again until a soil texture is achieved.

Place the sugar and vinegar in a pan and heat till the sugar has dissolved. Place each of the beetroot into different saucepans and cover with lightly salted water. Simmer till tender, approximately 45 minutes depending on size, or till a knife can easily slide into them with no resistance. Place on a tray and when cool enough to handle, peel and cut into wedges. Cover with the pickle liquid (sugar and vinegar) and store in the fridge till needed.

Place the chives and oil in a liquidiser for 3-4 minutes then strain through muslin into a bowl. Store in the fridge till needed to stop discolouration.

When ready to plate, present however you like and garnish with aged balsamic vinegar and red mustard.



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WORDLIFE

11 YEARS ON THE MIC



Eleven years ago, the spoken word scene was reserved for counter-culture cabaret clubs or the awkward stammerings of drunken poets brave enough to get up at a music open mic night. How things have changed.

I've always tended to enjoy other people's birthdays more than my own, but a Wordlife birthday party is something different. The strength of any event is how successful it is in building a community around it. I won't attempt to define that community. Like any, it has many voices and many characters within it that defy categorisation. The simplest part of this story is an open community sensitive to new ideas and full of people who have a good time listening to each other.

This month marks eleven years since Wordlife became one of the many meeting points of that community in Sheffield. If you've occasionally read these pages and wondered what one of our events would be like, this will be a particularly good one to give it a go. After years of looking, you might just find it's the night out you've been wanting all along.

Joe Kriss

@WordlifeUK

WORDLIFE 11TH BIRTHDAY FT. BYRON VINCENT, DEAN WILSON, GEVI CARVER, STEVE SCOTT, GENEVIEVE L WALSH.

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BYRON VINCENT

One of BBC poetry season's New Talent Choices, Byron Vincent is a regular at the nation's most prestigious literary and music festivals. He has performed several times on television and national radio, including Channel 4's Random Acts, Radio 4's Bespoken Word and BBC3's The Verb.

"Always funny, often unsettling, Byron Vincent's deft poetry captures the underbelly of Britain's dead end towns with unerring accuracy."

Patrick Neate

DEAN WILSON

Hull's fourth best poet. Recently the star of the BBC's Contains Strong Language Festival, he is one of the leading writers to come out of the 2017 City of Culture. Sometimes Dean gets overcome with the emotion of it all, and has to escape to the seaside. Sometimes Dean gets sad, but he doesn't mind too much, because at least he'll get a poem out of it. Most of the time, though, Dean is a happy soul.

"Every bit as brilliant as Larkin, but a million times funnier."

The Guardian

Also featuring Stan Skinny, Gevi Carver, Steve Scott and a DJ set from the after party poet laureate Gav Roberts.



If you have a piece of creative writing you want to submit to us, please email joe@weareopus.org

Hull Hath No Fury Like A Poet Scorned

I refuse to enter
the East Yorkshire Arts Centre
after someone who works there
said my poems were shit.
Not for all the tea in China
would I degrade myself and enter
the East Yorkshire Arts Centre
after someone who works there
said I was semi-illiterate.
No. I will never ever enter
the East Yorkshire Arts Centre
after someone who works there
said I was many things but not a poet.
I know she's not been well
since her husband ran off with a slag
but taking it out on me
and my wonderful poetry
isn't going to make me give him back.

Dean Wilson

In The House

Your framed photos line the mantelpiece,
there's that holiday, a countryside walk,
birthday cheers, standing next to your sister,
together with the grandchildren.

I see you everywhere, I close my eyes, I have
to accept the facts, use the past tense, every room
in this house reflects back memories. I cut roses from your garden,
taking a moment, a piece of you, doing my best to be close to you,
I can't get near.

I try, I can't reach you, I can't get us home,
I will always be your child, be part of you but our words
no longer touch, you can't hear my voice
and I am losing yours.

Ros Ayres

Citroen DS

The bonnet is a shield protecting you from the modern sickness; its lines are the supreme creation of an era.
The headlights are the meticulous eyes of the first robot looking into the future from the past.
The exhaust is a sardonic goodbye.
The boot is the old suitcase in which you keep a well thumbled copy of your escape fantasy.
The bumper is a cut throat razor that has never been opened; the threat of it alone is enough.
The chrome trim is Connery as Bond, skiing down the volcanic slopes of a villain's lair.
The FM radio is a telegram, agreeing with your disappointment at the state of things.
The antenna is a 1955 Gibson Super 400 archtop.
The fuel tank is a single malt in your father's stomach.
The door handles are rabbit holes leading to adventure.
The angles are your first crush or notes in a perfect chord.
The doors are your boyhood self as batman.
The windows are a private screening of your favourite film.
The indicators are a civil 'excuse me' in a theme-pub brawl.
The odometer is the best anecdote you've ever heard.
The speedometer is a beckoning index finger.
The ignition is a toe dipped in the sea.
The spark-plug is a popping cork.
The hubcaps are rose-tinted mirrors.
The engine is a cheering crowd or the blind leap between lust and love.
The horses that power it are more mythical than bestial; they chain smoke Malboroughs and take long lunches whenever they like.
The hydraulics are a boy showing off to his big brother.
The dashboard is the face of a benevolent alien god.
The steering wheel is a tossed coin that always lands in your favour.
The passenger's seat is an invitation.
The driver's seat is a time machine.
The day is an unwritten to do list.
The sunset is your sat nav.
The accelerator is your favourite song.
The road is a Choose Your Own Adventure book.
The rear view mirror is filled with things that can wait.
Ahead of you there is nothing, or everything, whichever you prefer.

Byron Vincent





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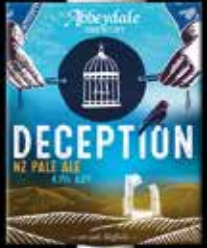
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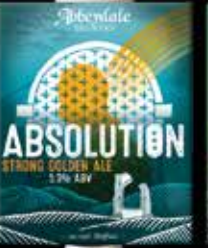
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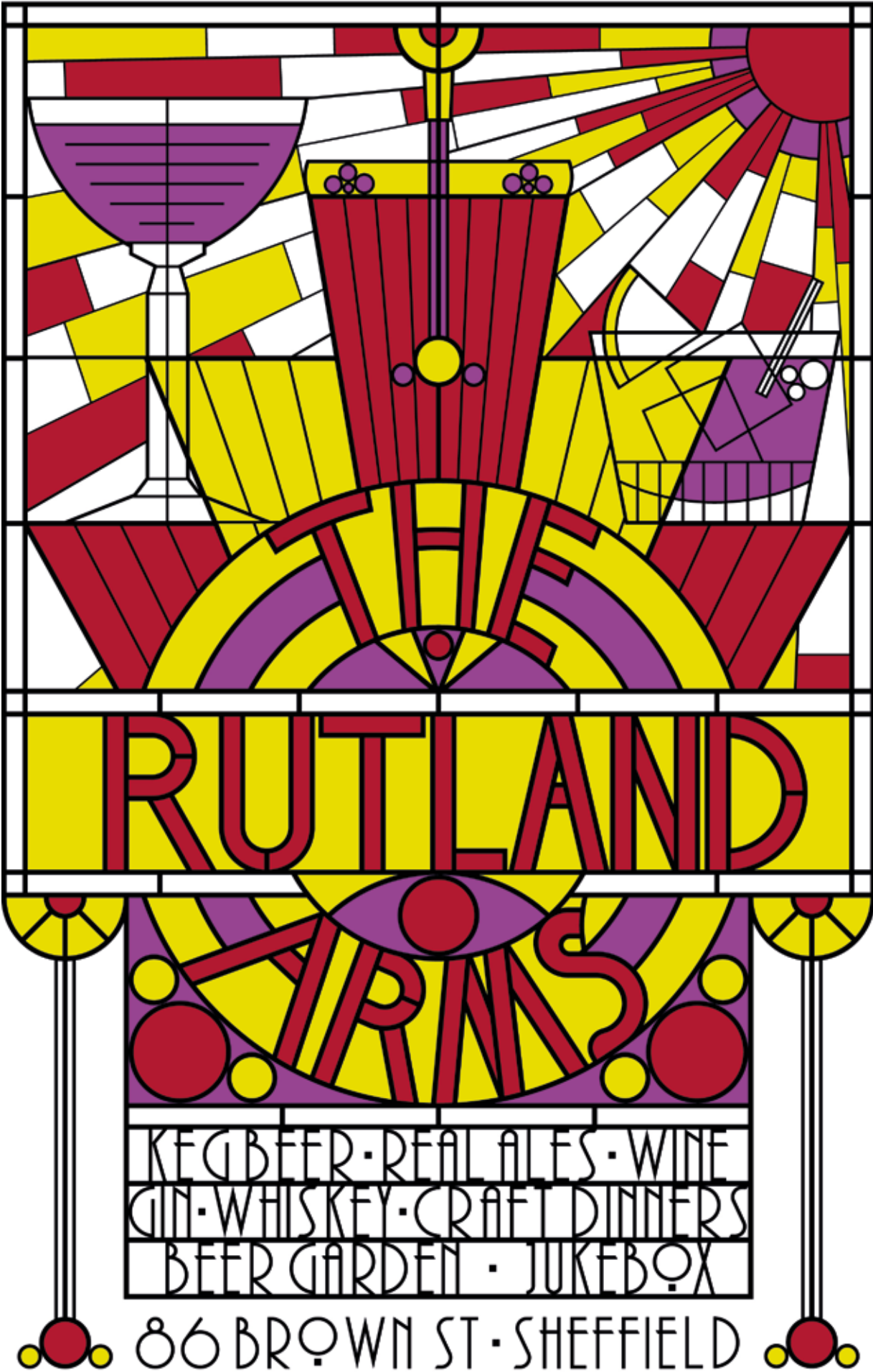
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SAD FACTS

DILAPIDATED NARRATIVES FOR OPINIONATED GOONS



BREXIT DIVORCE BILL

Spare me the political mumbo-jumbo on Brexit please, Liberals. So we can't negotiate a divorce bill. During my appalling divorce I couldn't even get my wife to put pen to the papers, but guess what? I still managed to move out, and what's more I did so in one long, dark night, and I made off with over 57% of my belongings, plus the foot spa, which was technically my nine-year-old daughter's.

Britain will be fine. On the road to freedom, we too can sleep in the back of our car till we get straight. When I arrived in Worksop with a trunk full of **Ken Hom: Celebrity Chef** DVDs and a My Little Pony foot spa, did I sit in the disabled parking bay of Aldi, crying and wishing things had gone differently at the custody hearing? Not for long! I got up, brushed my flowing hair free of grubs, and sold the foot spa to a passing Polish beggar (or casual labourer) for five cents. I then took that five cents and converted it into British Pounds, which came out as £0.038 due to devaluation. I then took that abstract figure and invested it in scratchcards. Brexit is a gamble, but so too is the British National Lottery (and, admittedly, Euromillions), but here's the rub: someone always wins the lottery.

Did I win the lottery that day? No – nor on the subsequent days, when I managed to flog Ken Hom down at the riverbank to passing barge-folk – but one day I'm going to win the lottery, because someone always wins the lottery, and the sooner we kick those free-loading EU citizens out, the better my odds will be.

**SEAN MORLEY (@SEANMORL),
CHRISTOPHER DELAMERE (@SPINETROLLEY)
& SAM NICORESTI (@SAMNICORESTI)**

NOSTALGIA

UKIP loves to massage the national nostalgia gland, conjuring up a mythical idyll of yesteryear, lush bountiful meadows of unlocked doors, loyal Alsations and respected elders. But how does this imagined past compare to reality? Flush-cheeked and frenzied, facing a manifoldly complex present, the mind slowly retreats into an imagined monoculture.

UKIP's rhetoric is wrong, not just because it is racist and nationalist, but because it is nostalgic, and all nostalgia is wrong. The past, just like the present, is actually very bad. The 1960s? Bad. The 1990s? Dreadful. Primordial Earth? Weak AF.

All times were bad and all times will be bad. Suffering defines the human condition. We are each trapped behind glass, spectres drifting in and out of focus. Death itself inhabits the fringes of existence throughout human history. Perhaps the Right could do with incorporating some of this rhetoric into their future campaigns.

SEA CULPA

A spokesperson for the oil and gas industry made a surprise announcement today, issuing an apology for the role fossil fuel extraction has played in the depletion of sea life across the globe.

This is the first acknowledgement that the extraction, shipping and disposal of petroleum fuels have negatively affected the environment to be issued from the industry and marks a welcome paradigm shift in attitudes regarding corporate responsibility.

To make amends, many national oil and gas firms have signed a pledge to raise the sea level by several miles by 2050 as a sincere apology to all the marine life that has been harmed as a result of their industry. There are some groups who are not happy with this compromise, but largely this has been seen as a hard-earned victory for the many environmentalists and pressure groups, who have campaigned for such recognition for decades.



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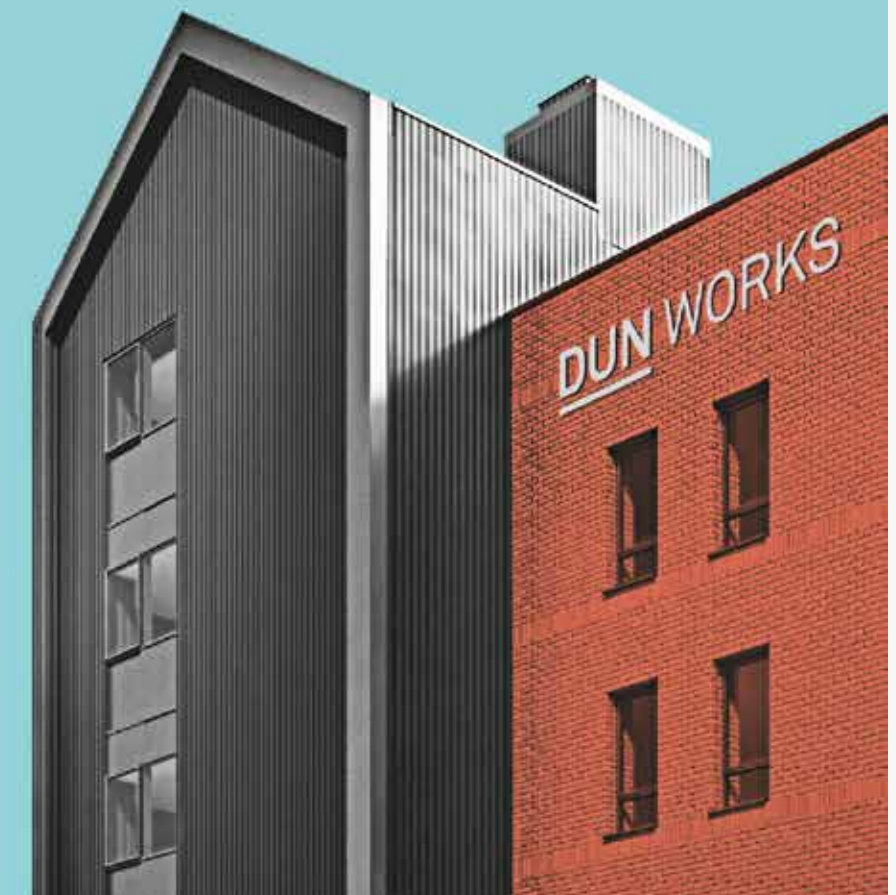
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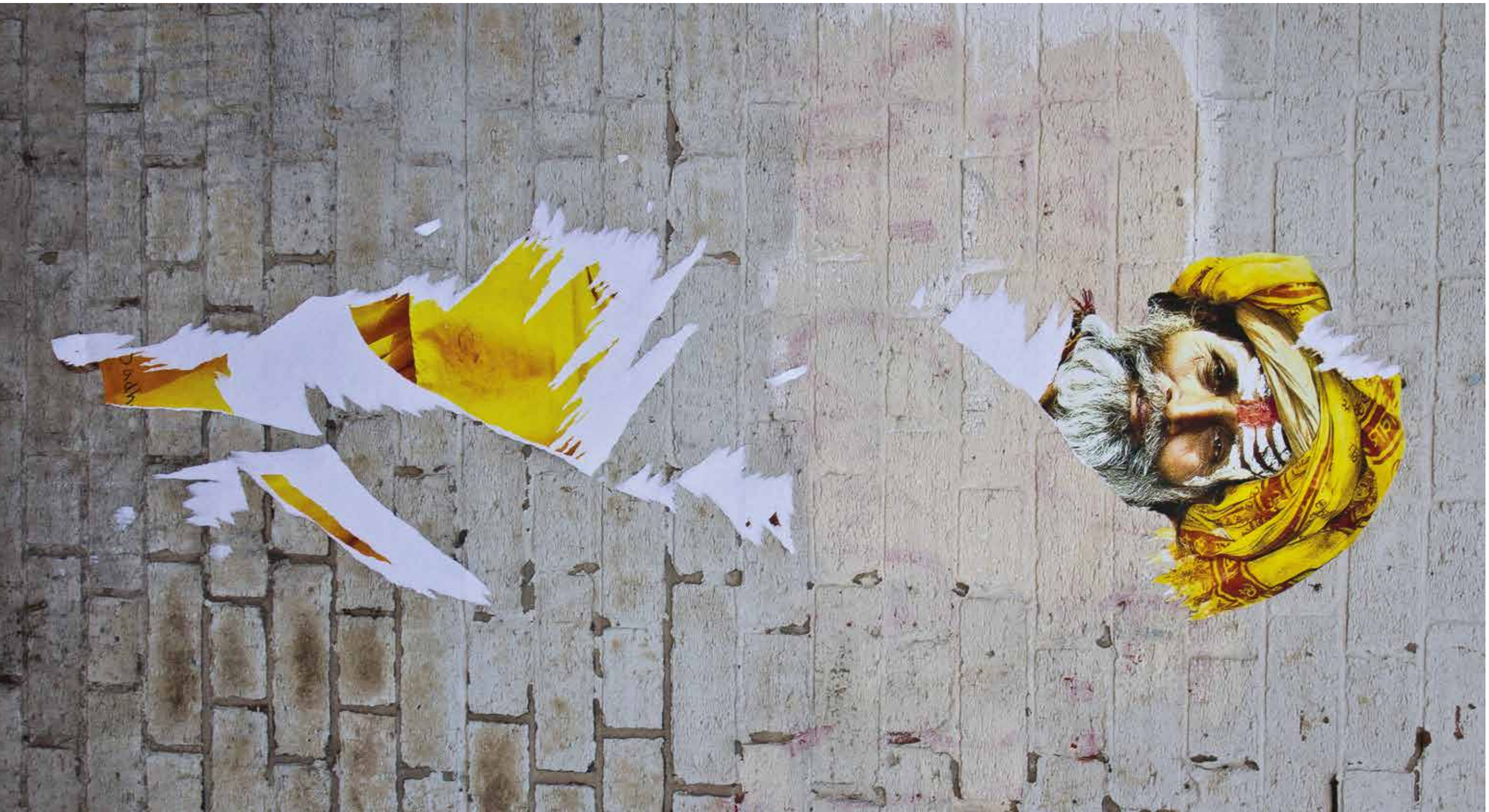
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ALEX EKINS

SADHUS OF SHEFFIELD

I was recently moving some furniture around at a city centre venue, getting ready for a gig, and one of Alex Ekins' life-sized Sadhu paste-ups sprung into view.

If you've walked around the Cultural Industries Quarter over the last few years you've probably had a similar experience with Alex's work. Unexpected, out of place, even out of time, the Sadhus stand guard on the walls of abandoned buildings and street corners earmarked for demolition.

Alex told me more about his work, which is displayed throughout this issue.

What is your background and how did you get into photography?

I have always been interested in art and photography and began taking black and white photographs using film as a teenager, learning how to develop and print using traditional darkroom techniques. I went on to study photojournalism and began to get my work widely published in various publications, including The Guardian, The Independent, The Economist and Le

In 2016 I returned to Kathmandu and was very happy to find both Shiva Das and another of the original seven, Ganga Das, who has the most extraordinary dreadlocks I have ever seen. I gave Ganga Das a life-size photograph I took of him and we pasted it up in the temple where he lives. I was also able to take photographs on the streets of Kathmandu of other Sadhus I hadn't previously worked with. This all added up to quite a significant body of photographic work.

Why did you want to present images of them in Sheffield?

Living in Sheffield, I was beginning to become influenced by the city's great street artists, such as Kid Acne, Florence Blanchard, Foundry, Phlegm, Coloquix and Jo Peel. I began to think about new ways of presenting my own work. Placing work in the street plays with the idea of people perhaps being somewhere that some may feel they shouldn't be. I like the idea that the paste-ups are real people, the life-size pieces are direct representations of the individuals photographed. I also feel that it's becoming increasingly important to present the great dignity,

"I LIKE THE IDEA THAT THE PASTE-UPS ARE REAL PEOPLE"

Monde. I did a lot of political portraiture and took Nick Clegg's photograph for the Financial Times. I have been a climber and mountaineering instructor for over 30 years and began to combine this experience with the photojournalism to develop a reputation as a climbing and mountaineering photographer. More recently I have been increasingly influenced by street art and have diversified by looking for new ways to present my work, away from the traditional print and online media.

What's the story behind your Sadhu pieces?

The Sadhus are Hindu ascetics who have rejected work, materialism and the trappings of modern life. They live in caves, forests and temples throughout the Indian subcontinent. I find it interesting and heartening that Hinduism allows men and women to legitimately pursue a non-consumerist life and that Hindu society respects those who seek an alternative lifestyle.

I was in Nepal in 2012, where I spent some time in Kathmandu developing a technique to take life-size portraits outside using a large studio backdrop. I met the Sadhu Shiva Das in Kathmandu and he agreed to be my first subject. He liked what I produced so agreed to introduce me to the other Sadhus. I initially produced a series called the Seven Sadhu, which were cut-out photographs pasted up life-size in Sheffield's Cultural Quarter.

joy and imagination inherent in all human nature and challenge the growing fear of the other.

Tell us about your current exhibition.

The exhibition is in the new gallery and studio upstairs at Kelham Arcade on Burton Road in Kelham Island. It will run for two evenings alongside the Peddler market. It will be the first time all the Sadhu portraits will be shown together. I will also be showing photographs of the various Sadhu in situ that have been on Sheffield's streets over the last three years.

Sam Walby

Alex's exhibition runs at Kelham Arcade, Burton Street during Peddler market, Friday 1 December (5-10:30pm) and Saturday 2 December (2-10:30pm).

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November Programme 2017

Thu 2nd Nov, 7.00pm Film Night: Forefathers (live) Our series of live soundtrack events continues. (E8) Fri 3rd Nov, 8.00pm Animat & Radium88 Ambient dub, audio-visual magic. 2 new releases. (E5) Sun 5th Nov, 7.30pm The Lamplight Club feat. Lomelda & Robbie Thompson Indy/Garage Rock tinged Folk. Highly recommended. (E7) Wed 8th Nov, 7.00pm Quiz Night! Craft Beer & Taiwanese Dumplings Probing the depths of your brains in return for prizes. (C1) Thu 9th Nov, 7.00pm Table Talk A Tasting Event What matters to us about the food we eat? Come & eat w/ researchers from the Uni and share your views & concerns Fri 10th Nov, 7.30pm My brilliant divorce Comedy Theatre Performance Play by Geraldine Aron Aron. (PAYF) Sat 11th Nov, 7.30pm Comedy Club feat. Lou Sanders + Supports **** "Hilarious and compulsive viewing" - The Skinny (E5/6) Tue 14th Nov, 7.30pm The Lamplight Club feat. James Green Album Launch Plus Dean Mopee + Peikin + Projections. (D9)	Wed 15th Nov, 7.30pm Aniya Savage - Behind the Screens Live music from this touring singer/songwriter. Thu 16th Nov, 7.30pm Film Night - ShAFF Best of Adventure! Digout & Tash And The Monk (E7) Fri 17th Nov, 7.30pm Sean Morley - Comedy Show Earned Helplessness Our Comedy Club host previews his own show! Wed 22nd Nov, 7.30pm The Lamplight Club Alastair Roberts + Marcus Doo Acclaimed Scottish Folk Singer. Thu 23rd Nov, 7.30pm The Lamplight Club Seamus Forgarty + Alabaster dePlume Irish singer-songwriter album tour (Domino Records) Fri 25th Nov, 7.00pm Regather Supper Club Danish Winter Feast Join us for traditional & modern Danish food (E30) Wed 29th Nov, 7.00pm Quiz Night! Craft Beer & Taiwanese Dumplings Probing the depths of your brains in return for prizes. (C1) Thu 30th Nov, 7.00pm Film Night: Jim Ghedi (Live) Live soundtrack event Critically acclaimed guitarist and friends (E8)
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MUSIC

NO BOUNDS FESTIVAL, 13-15 OCTOBER

I'm sure comparisons are frustrating for both father and son, but Mark Fell and Rian Treanor's separate performances at No Bounds Festival shared enough connections beyond the familial bond that mentioning the two together feels worthwhile. No Bounds mirrored European festivals in its ambition to augment the traditional revelry of a dance music festival with broader musical and cultural experimentation, and Mark and Rian contributed more to this goal than most.

Fell's **Epiphylogenesis** installation was present in Trafalgar Warehouse all weekend. It consisted of a large cube of scaffolding filled with small multichannel speakers which attendees were encouraged to climb through. It was reminiscent of a children's jungle gym and had a similar lighthearted, participatory feel to his recent gamelan composition with Laurie Spiegel at Lush Spectra. Rian's daytime performance also recalled Lush Spectra, as he and saxophonist Karl D'Silva returned to the expansive and hypnotic digital-analogue hybrid that they had composed specifically for the event back in June.

Mark and Rian's club sets at Hope Works were undeniably on the more experimental end of the spectrum as well, but with diverse dance music influences. Fell performed as Sensate Focus, perhaps his most accessible project, melding lush, high-fidelity FM synthesis with captivating house rhythms that masterfully and unfathomably glitched and grooved at the same time. Treanor's set used a broadly similar tonal palette, but its mutated 2-step rhythms evoked different dance music traditions, with garage, grime, bassline and footwork all featuring at points.

Michael Hobson

Beginning with groaning noises like a ship descending a slipway, a curious hardware set from Rashad Becker developed delicately over an hour, with the Berliner creating sounds that seemed to transmute into independent and evolving entities. Perhaps the stunted air raid sirens towards the end signalled the moment when Becker fully ceded control to his machines.

With dozens of black, red and yellow wires looping around their famous modular synth set-up, Freerotation founders Steevio & Suzybee looked like they were diffusing a bomb, constantly swapping wires to create new and as-yet-untested configurations. The sonic result was a gritty, fuzzy take on acid techno, with skeletal drum beats and squelchy tones.

Over at 99 Mary St, a spellbound audience gathered to see Graham Dunning piece together live techno from specially adapted vinyl stacked up on a single turntable. Each disc had a different physical alteration to produce sound as it span. Over the course of an hour he constructed one machine, stripped it back to the kick and then created another with different devices. The finale came with a 7" disc placed right at the top of the tower, on which Dunning positioned triangular prisms with tiny lobsters and crickets encased inside. As they span, a light sensor converted the reflected light into sound, making a wobbly racket like a hot-wired theremin. When the push of a button brought the Rube Goldberg contraption to a standstill, every single member of the crowd stayed behind to ask Dunning a flurry of questions.

Sam Gregory

SOUNDWAVES

New club **Outside Over There** is facing licensing issues. Council officials say clubbers face dangers of noxious substances from the nearby Outokumpo steelworks, a claim refuted by venue owners CADS, Outokumpo and Green Party councillor Douglas Johnson. They are working with the Council and the relevant authorities to resolve concerns and hope to release their 2018 programme in the coming weeks.

Cornish world music festival **Tropical Pressure** is braving a Sheffield winter on 9 December to offer a taste of their 2018 event. The Harley takeover, organised by La Rumba and

Mango Disco, will feature Movimientos founder Cal Jader, Zongo FM, the Mango Rescue Team and many more.

"If ever a leftfield festival deserved to flourish, this is it," said Resident Advisor about the inaugural edition of **No Bounds**, which has just announced its second outing in 2018. No line-up yet of course, but the festival will return to Sheffield from 12 to 14 October and super earlybird weekend passes are on sale now at £33.

Now Then favourites **Blood Sport** are winding down activities after seven years of playing together. The three-piece 'aggrobeat' band will be joined by friends and collaborators at their final ever gig on 9 December at The Leadmill, with tickets priced at £11.

LIVE REVIEWS

THE CROOKES

30 September
Leadmill

As I arrived at The Leadmill shortly after doors to find every bar fifteen deep, it really hit me how big a deal tonight was to so many stalwart fans of this band, now at the end of their near decade-long musical odyssey.

Having packed out venues in Berlin and Amsterdam as warm-ups to their sold-out, homecoming swansong, The Crookes' farewell show was always going to be an emotionally charged, climactic affair.

The hype hung heavy in the air. Until, that is, the irrepressible Hot Soles bowled onstage to a raucous reception, and the Sheffield two-cum-four piece immediately set about interspersing white-hot blues rock with singer and guitarist Kieran Wardle's trademark acerbic levity. By the time they bowed out to make way for the main event, the atmosphere was one of unmistakable joy and revelry.

Straight out of the blocks with fan favourite 'Where Did Our Love Go?', there was not a glimmer of pathos from the lads. Their assured swagger and wry-smiling glances to one another let everyone know that this was to be a party, not a wake. Storming through a catalogue of their now cult hits, it was when they lit up 'Roman Candle' that I noticed the first bodies bobbing over the sea of flailing limbs. This continued to the crackling crescendo of 'I Wanna Waste My Time On You', before a brief, pre-encore interlude which had the now-frenzied crowd demanding more of the same.

Following the final bars of their sign-off song, the aptly titled 'Afterglow', the band said their goodbyes with staunch humility, before coming down to mingle with (and get mobbed by) those who have loved them best. I'm sure we'll be hearing more from each of these musicians before long, but for now, let's raise a final glass to The Crookes.

Ben Jackson

IN:FLUX 4TH BIRTHDAY

14 October
Yellow Arch

In:flux's fourth birthday was jam-packed with bass music of all kinds. The label brought a host of names to celebrate their anniversary and wasted no time setting the tone.

Opening acts Tyler C and Raffi, along with Sekt-87 and Smuggla, filled Yellow Arch with thick, dark bass lines, before Wölfe's solid and impressive set, made up of well-refined garage that morphed into funky before becoming blends and refixes of all kinds of grime. Tino followed with a set that pushed the soundsystem to the limit, then Tik & Borrow played a set at 140bpm that Forca provided the lyrical icing to. Closing sets by TC4 and Thorpey back-to-back with Pelikann provided more fast UK underground, until Scoped from Forged Records ended the night with unfiltered drum & bass.

In between the above Plastician appeared. Even if you'd never seen him before you knew he was someone of significance once he began playing. The Croydon legend opened strongly with a selection that re-ignited the night. He played exclusives, well-known songs and remixes of classic tracks, including Danny Weed's 'Creeper', Wiley's 'Morgue', Kano's 'Three Wheel Ups', D Double E's 'Shenanigans' and tracks that only his inner circle would have access to, including a dub of Coco's 'My G'. As to be expected from the Rinse FM staple, he played a plethora of dubstep, all seamlessly intertwined in a set that was undoubtedly the best of the night. He went over the hour he was scheduled for and if he had stayed even longer there would have been no complaints from the audience.

With a massive line-up and one of the best headlining acts for anyone who's enjoyed the past decade of the UK underground, In:flux celebrated their fourth year in appropriately spectacular fashion.

Akeem Balogun

LIVE PICKS

SAZ'ISO (THE SAZE PROJECT)

Thu 9 Nov | Firth Hall | £14.50

This jewel in the Global Soundtracks season sees an all-star ensemble play Saze, a polyphonic style of folk music that originated in southern Albania. Saze vocalists improvise around the melody of the song, allowing the music to range from "aching, blues-like 'kaba' to joyful dances", which means this night in partnership with Making Tracks is a one-off opportunity.

DON LETTS

Fri 24 Nov | Picture House Social | £8

Reggae and roots ambassador Don Letts is many things: director, author and radio broadcaster, as well as interviewee in this month's Now Then. As I witnessed at Glastonbury he's also an exceptionally confident selector, giving crowds what they want with bass-heavy sets that encompass music both old and new.

MOVE D, ANTHONY PARASOLE, O'FLYNN, MOR ELIAN, HAAI & CERVO

Fri 24 Nov | Southbank Warehouse | £15.80

Sheffield's most prolific party starters return to Southbank Warehouse for the third time with a line-up that is less Pretty Pretty Good and more Pretty Bloody Amazing. German house veteran Move D and UK upstart O'Flynn lead proceedings, the latter still riding high from his infectious belter 'Tyrion', with LA DJ Mor Elian also on the ones and twos.

SAMMARTINO

Fri 24 Nov | Delicious Clam | £5 inc CD

The masked man of mystery finally gets his time to shine with the launch of debut album **European Polyphony** on Pickled Discs, "a far out synth pop exploration of humans in space and on the internet." Support from Eternal Broadcast and electro-jazz outfit Acid Mass. One of the oddest things you'll see all year, if previous performances are anything to go by.

PICTISH TRAIL

Tue 28 Nov | Greystones | £12.10

Ensnared for most of the year on the Isle of Eigg, Scottish singer-songwriter and DIY electronics meddler Pictish Trail is heading for warmer climes on his Winter Rewind Acid Reflux Tour. It's a chance to hear his unique elixir of post-Beck mash-ups and blissed-out harmonies, backed by a band featuring Suse Bear and John B McKenna, the latter of whom also supports as Monoganon.

November sees the welcome return of AlgoMech, or the Festival of Algorithmic and Mechanical Performance to the likes of you and me. Organised by the techies behind the popular Algorave parties, the five-day programme sees a headlining set from local heroes 65daysofstatic, who will be presenting **Decompression Theory**, a major new work featuring live coding, generative music and procedural audio processes. On a more melancholic note, the same Thursday night will also be one of your last opportunities to see Blood Sport, who will be performing in collaboration with live coder and Algorave regular Heavy Lifting as supergroup Heavy Bleeding.

Other events include a symposium on 'unmaking', or the deconstruction of technology as a form of resistance, plus workshops on e-textiles, building your own electro-mechanical drum machine and a masterclass in the art of live coding. Sunday's Sonic Pattern concert will showcase musicians who make their own machines, including Leafcutter John and Sarah Kenchington's Pedal Powered Orchestra.

CLUB RUSH

Fri 3 Nov | Audacious Art Experiment | £3

Tagging itself as "blissful dance hooliganism for queers and freaks", this new club night is strictly a feel-good affair, with a music policy encompassing classic disco and eighties Italo all the way up to Chicago and acid house. It's bound to go pop.

SOUND JUNCTION: INTERSECTION 1

3-4 Nov | Firth Court | £5 per concert, £10 intersection pass

The University's now-regular survey of electroacoustic sound returns with composer Nikos Stavropoulos, whose gravity-defying pieces sound like Delia Derbyshire remixed by Aphex Twin. Another concert features the work of spatialisation specialist Hans Tutschku.

RAFE'S DILEMMA

Wed 8 Nov | Lescar | £7

Since Herbie Hancock showed the way forward jazz has embraced electronics, which is why acclaimed pianist Jamil Sheriff is swapping the ivories for electric piano and synthesiser in his new quartet. He's joined by vocalist Eleanor Begley and Katie Patterson on drums, plus Sam Vicary on bass and electronics.

PINS & COWTOWN

Thu 9 Nov | Picture House Social | £9

Debut EP **Bad Thing** saw all-female five-piece PINS refine their modernist rock into something darkly sexy, and even included Iggy Pop delivering a deadpan monologue on 'Aggrophobe'. Less sedate are Leeds trio Cowtown – wild math rock with the wheels about to fall off.

HOSTED BY SAM GREGORY

RECORD REVIEWS

THE FESTIVAL OF ALGORITHMIC AND MECHANICAL MUSIC, ALSO KNOWN AS ALGOMECH, TAKES PLACE AT VENUES ACROSS SHEFFIELD FROM 8 TO 12 NOVEMBER. A FULL FESTIVAL PASS COSTS £30, WITH TICKETS FOR INDIVIDUAL EVENTS INCLUDING 65DAYSOFFSTATIC ALSO AVAILABLE AT ALGOMECH.COM.



CALL SUPER

Arpo

Three years on from his debut with Fabric offshoot Houndstooth, Call Super returns with his second LP, no mean feat given his hectic global touring schedule. Like a voyage into space, Joe Heaton explores light and dark and stumbles across some unexpected gems on his way. In an interview earlier this year with Resident Advisor, Heaton explained that he gets things done by adhering to a strict schedule, working throughout the day. That daytime brightness is evident in this album, which has the depth and intensity of techno but without its sometimes sinister darkness.

A brief, brassy introduction leaves you begging for more, but the warmth and depth of 'Korals' is where the exploration really begins. With harder and bassier sounds on 'OK Werkmeister', the challenges of the investigation really come into play as Call Super exits the atmosphere. Tracks four to six are calm and sparkly, like a relaxing star gaze. The album builds throughout with a fast-paced, youthful curiosity. Peculiarly titled, 'I Look Like I Look In A Tinfoil Mirror' strikes you as the pinnacle of the story, like orbiting a planet before firing up the engines and heading back through 'Trokel' and 'Out To Rust'.

Houndstooth hail themselves as a label which encourages its collaborators to be part of a family, but Call Super's work feels more like the result of his own tremendous creativity and vivid imagination. Heaton's return to Sheffield is much anticipated and is starting to feel overdue.

Jennifer Martino



JAMES EWAN TAIT

Everything, Loads, All The Time, Forever

An enigmatic old hand on the Sheffield indie circuit, it's surprising that **Everything, Loads, All The Time, Forever** is James Ewan Tait's debut recording proper. Led largely by soft and bluesy electric guitar licks, Tait's unmistakable croon immediately brings to mind the late, great Jeff Buckley, and there is also a degree of musical similarity in his combination of sombre and meaningful tones with a relaxed and cheerful air shining through. Simple basslines and hints of soft organ back up Tait's deeply personal delivery and his vocal range is impressive, keeping his performance consistently interesting. Like all the best vocalists, Tait allows his voice to become strained and cracked with emotion as he reaches the highs and lows of expression.

'Portrait' provides the most dynamic variation, deploying trumpet, organ and backing vocals in soulful crescendos which show Tait's ability to elevate what could be very typical singer-songwriter style tracks. There are more than a few hints to another great, Johnny Cash, particularly on 'Peace in the Dark', a track where the vocals are given an even greater spotlight, owing to Tait stripping the track back to acoustic guitar and voice alone (and a track whose title cannot be coincidentally named after Sheffield's annual Peak District rave).

'Hippie Shakedown' is a ragged, rousing end with an unsettled undercurrent, complete with handclaps and staccato piano lines to get people moving, proving beyond doubt that Tait can master the whole spectrum of honest emotion.

Richard Spencer



MZYLKPOP

When Will The Wolves Howl?

Before hearing a single note of this record my expectations were of theatrics, atmosphere and a political message. **When Will The Wolves Howl?**, or 'Kiedy Wilki Zawyją?' in Polish, is the brainchild of veteran local musician Michael Ward and is far from anything else you're likely to hear this year.

Described as a vision of a dystopian, far-right England in 2030, and showing support for immigrant communities by refraining from using solely English lyrics, this was always guaranteed to be a powerful album. Add to that a diverse array of genres, along with the musical sophistication and professionalism of seasoned musicians, and you are presented with a psychedelic stroke of genius.

While almost every track draws influence from a different style – from screeching sax and the irregular patterns of psych to more of a Tarantino soundtrack vibe – this doesn't distract from the running narrative presented by vocalist Sylwia Drwal, who switches between English and Polish. The tone of her singing and speaking voices alters and adapts during each track, giving symmetry to the ferocity or subtlety of the vintage instruments in the background. There's something for everybody here and it remains exciting and interesting throughout without losing its coherency.

In an era when Brexit remains up in the air, this album is perfectly pertinent, if not a little close to the bone, as summed up by the opening lyrics: "This story was born in my imagination – but it could come true."

Tasha Franek



SPINNING COIN

Permo

Glasgow's underground scene is soon to be rumbled with a new record by five-piece band Spinning Coin, comprised of Sean Armstrong (vocals, guitar), Jack Mellin (vocals, guitar), Cal Donnelly (bass), Rachel Taylor (vocals, keyboards) and Chris White (drums). Released on 10 November, the band's first album, **Permo**, shows just how hard they have worked to get their music out into the world.

The album is packed full of their unique sound, built up since 2014 and mixed with more experimental elements. Recorded with Edwyn Collins at AED Studios, Permo offers 14 new tracks, all of which cover new ground for the band. Exploration of the relationships between culture and society run through these tracks, making them accessible and relatable to any listener.

Opener 'Raining On Hope Street', released on 7" earlier this year, reflects frontman Armstrong's claim that he wanted to write something "slightly spooky, ambiguous and open to interpretation." A theme of self-empowerment also runs through the album, such as on 'Powerful'.

Spinning Coin's sound can be described as alternative, indie, maybe even avant-garde, but one thing is for sure, Permo represents the band's new sound in a positive light. With their trademark close harmonies and the larger messages on this record, it's made by the people, for the people. One small step at a time, Spinning Coin are finding ways to move forward musically, socially and artistically.

Alex Burns



DON LETTS

DJ, DIRECTOR AND CULTURAL COMMENTATOR

A one-man cultural and creative hub who transcends video, fashion, music, writing and broadcasting, Don Letts has been at the forefront of radical music scenes since the mid 70s, when he most notably collapsed two high-energy scenes into each other by playing the rawest reggae sounds to hyped-up white punks in London. His voice has always had a rich and unique sound. When you hear Letts speak in a documentary or on the radio, you know it's him.

Letts has been involved in the cultural heritage of this isle far more than you might realise. This could be because

he was often on the other side of the lens, whether in music video or documentary production. More recently, as a radio broadcaster he is sheltered from the public gaze because not everyone ventures to match a face to a voice when they hear it broadcasted. His drive and passion appear unwavering as he ventures towards his sixth decade, exploring and driving forward black and alternative cultures.

Letts was born in London to Jamaican parents and that heritage has never left him, as his dreads, laid-back nature and bass-heavy selection testify. Those sounds will be

heard reverberating up and down Abbeydale Road on 24 November as he conducts a reggae takeover at Picture House Social, alongside Trojan Explosion and the Reggae Take Over DJs. We spoke to Don to find out more about his past and what we can expect at Picture House Social.

You're a DJ, author, commentator, musician and director, among other things. Which out of those creative pursuits is the most rewarding and why?

You missed out radio broadcaster! To be honest, I've always seen each thing as part of a creative whole. For me, as with most people, sound and vision are inextricably linked. I just like to make the most out of that combination. I'm happy doing either, as long as it's got a kicking soundtrack.

Your influence on the punk scene, and notably The Clash, is well documented. What was the reaction of punks when you first turned up to play dub reggae tracks? It seems quite a punk thing to do. Did it feel it at the time?

When I started DJing at The Roxy back in 1977, it was so early in the scene that there were no UK punk records to play. So this allowed me to play what I liked, which was bass-heavy dub reggae, and luckily for me the punks liked it too. The punks loved the bass lines, with their anti-establishment vibe – and they didn't mind the weed either.

What was your motivation for getting into DJing, especially playing to what may have been a hostile environment? Was it to hear music you loved on a loud system, to share the

economic pressure, the people will wake up.

Do we need more artists to be doing more to relate these issues, like certain grime MCs, bands like Sleaford Mods, and Kate Tempest?

Yes, but just as importantly we need more people listening to these kinds of artists.

Your show on 6Music is a very natural melting pot of the sounds you've championed as a DJ, artist and film producer. How hard is it for you to select what to play, given the huge vault of tracks you can dip back into?

If dipping back was all my show was about it'd be easy. However, I don't believe you can just rely on the tried and tested. That'd be plain lazy. As a BBC Radio 6Music broadcaster, I also feel duty-bound to embrace the new and that is the hardest part of putting Culture Clash Radio together. This is especially because, in my ten years on the station, I've never played a tune I don't like.

With so many options and opportunities for discovering new and old music now, where and who do you look to find things that will excite you?

I figure if I'm supposed to hear it, it'll reach me somehow, but as I'm old school, a weekly visit to my local record shop, Rough Trade, is essential.

To do everything you have over the last 40 years requires an incredible appetite and passion for discovering new things, and you're clearly still very passionate. What excites you in 2017?

“ I FEEL DUTY-BOUND TO EMBRACE THE NEW ”

music with other people, or something else?

It happened by accident. I had no plans to become a DJ. The Roxy gig happened because the owner saw the reaction I was getting to the music I was playing in Acme Attractions, the shop I was running on the Kings Road, Chelsea.

When music was often very tribal by nature, what did people think as you successfully bridged connections between such movements?

I never considered what people thought back then and I still don't.

You flourished in creative collaborations, all of which without the aid of the internet or mobile phones. In a world of social media and the internet, do you think any of these grassroots movements and collaborations could have developed like they did?

A lot of the grassroots movements and subcultures of the past happened because of how little we had, not how much we had. I think the internet is cool, but it has removed some of the pain and struggle which I think are an important part of the creative process.

The digital age has got rid of the mistakes, but mistakes are how many of the most exciting developments in music were created.

Do you think we've lost much of that rebellion and counterculture, even though we seem to be living in similar times of unrest and injustice?

We are just distracted by the aforementioned social media and internet, but I think that when reality bites due to the

Appetite and passion are only part of the story. I live in London guv', so paying the bills is a great motivator. Apart from that, it is the fruits and possibilities of this city's multicultural mix that still get me outta bed in the morning.

You're playing Picture House Social in Sheffield on 24 November. What kind of selections are we likely to hear?

It is going to be an old and new-school bass-heavy reggae set, designed to move the crowd and reflect the heritage and influence of Jamaican music, and the island's gift to the world: bass.

What is the track that never leaves your record box?

Dawn Penn's 'No No No'.

Andy Tattersall

Don Letts plays at Reggae Take Over at Picture House Social on Friday 24 November, with Trojan Explosion and Reggae Take Over DJs.

donletts.com | reggaetakeover.com

HEADSUP

CROOKED CLAW TATTOO

Richard Lazenby is a tattooist and the proprietor of Crooked Claw Tattoo in Sheffield and True 'Til Death in Accrington. Working with other resident artists Rae Robinson, Josh Kent and Sam Young – as well as Christopher Kenyon, Jim Longhurst and Bex Clark in Accrington – Richard has set out the Crooked Claw stall on Ecclesall Road, not far from Endcliffe park.

Richard told us about his craft and his plans for the future.

What's your background and how did you get into tattooing?

I first got inspired by tattooing by spending time with my uncle Gary as a kid. He was covered from head to toe. He acquired all of his tattoos whilst serving in the Navy. I always loved how tattoos made him different to everyone else and each piece had a story.

From that point I decided I wanted to be tattooed and strived to be different. I spent ten years as an electrician,

and all we have achieved. The work coming out of the studios is outstanding and the guys are a credit to the shops.

I'm a big believer in street shops in cities and towns and we are there to provide a service for everyone, whether you're a tattoo collector or getting your first tattoo. I'm proud I've stayed true to the origins of street shop tattooing and providing all styles of tattooing for all walks of life, not just what's cool on social media that month.

I'm always looking forward to what's going to come through the door. I tattooed Tom & Jerry on a guy's stomach last week. I spent my childhood tracing cartoon characters like that. It's a constant surprise and never a dull day. I feel very lucky indeed.

Sam Walby

"I'M IMMENSELY PROUD OF BOTH STUDIOS I OWN"

but always had tattooing in my mind. It never left me. I love art, drawing and being creative, and finally got the courage to try and get somewhere with tattooing after meeting my now-wife, Lisa. I got everything I needed to start from friends in the industry: machines, needles, inks, everything. I hung out in friends' shops. I tattooed myself, mates, anyone who was willing to sit for me.

What was your first tattoo experience?

I was 16 when I got my first tattoo in a studio in Castleford, which was my local town. I don't remember the guy's name, but I remember him being abrupt and intimidating. I got a snake and a thorn on my shoulder. It cost £40. I felt invincible and wanted to show it off as soon as possible.

What particular styles do you specialise in?

I wouldn't say I specialise in a particular style of tattooing. I like to try my hand at all styles. However, I'm best known for my American traditional and Japanese.

What does the future hold for you and Crooked Claw?

To keep pushing forward and try and be the best artist I possibly can be. I'm immensely proud of both studios I own and run, Crooked Claw and True 'Til Death. I'm proud of the artists



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FILMREEL

‘IT’S NOT ABOUT THE BUNNY’: REFLECTING ON TWIN PEAKS: THE RETURN

“A long film with chapters, as opposed to episodes” is how David Lynch sees **Twin Peaks**, according to co-creator Mark Frost.

Where to start? In season 3, Laura Palmer remains central, her character still framing events and shaping Cooper’s journey. Coop’s obsession continues to mirror Otto Preminger’s 1944 film, **Laura**, in which detective Mark McPherson becomes fixated on the image of Laura Hunt. The 1944 film, as a result, becomes more about the detective’s fantasy than a coherent murder-mystery investigation. As a result, in both texts, Laura makes her first appearance after she is, apparently, dead.

Other filmic influences on Lynch, including numerous noirs and several films by Jacques Tourneur, remind us again that in moving pictures, the identity of the killer and the details of the plot don’t entirely matter. What matters is style, themes, characters, interpretations – a view very much embraced by Twin Peaks.

However, chapter 8 of season 3 does provide us with a

to gather ‘garmonbozia’ (pain and suffering) for the spirits in the Lodge to feast on in the form of creamed corn, as happens to Leland, Laura’s father, in the prequel film, **Fire Walk With Me**? If BOB enabled Coop’s evil doppelganger and other tulpas to exist, are we offered narrative resolution when BOB and Bad Coop are both sent back to the Lodge, and if so, can they be contained?

Audrey Horne’s appearance in season 3 speaks to further layers of possibility, again already set in play by the influence of Preminger’s **Laura**. Perhaps season 3 represents a dream or a series of nightmares, or perhaps not. References to ‘Billy’ may be to Billy Zane, the actor who played Audrey’s boyfriend. Are we seeing the world of Twin Peaks, the world of Sherilyn Fenn (who plays Audrey), or the inside of Audrey’s mind, whether in a coma, an institution, or trapped in an apparently loveless marriage?

If season 3 is Coop’s fantasy, what does this mean for Audrey’s representation, and for Laura’s? Is it Coop who’s gone mad (since Laura’s dead, Audrey’s in a coma and Annie’s in the Lodge),

“WHAT MATTERS IS STYLE, THEMES, CHARACTERS, INTERPRETATIONS”

potential origin story for Laura Palmer, and for the demonic entity BOB. Replete with symbolism and stylistic flourishes inviting further parallels between Twin Peaks, Cocteau’s **Orphée** (1950) and experimental films of the 1940s, chapter 8 builds on a playful disregard for coherence already evident in chapters 1 and 2, where the time and space Coop inhabits are radically questioned, both in sequences in the Black Lodge and what appears to be outer space.

Chapter 8’s explosive and more extreme avant-garde imagery emphasises allusions to the emergence of evil (BOB) as a result of the 1945 atomic bomb Trinity Experiment, set to the harsh chords of Krzysztof Penderecki’s ‘Threnody for the Victims of Hiroshima’. It then offers hope in the form of a golden aura created by The Giant that becomes an orb containing Laura Palmer’s face, sent to Earth by Señorita Dido and perhaps then possessing a young Sarah Palmer – if, that is, she’s the 1956 teenage girl we see around the time the Lodge’s evil woodsmen emerge.

Is Laura real? Is she created as, or possessed by, a power for good to oppose BOB? Is she all these things, as BOB is simultaneously an individual representing the evil that men do, a man possessed by evil, and an evil spirit who goes out into the world

echoing Waldo Lydecker’s caustic concern for the detective in the 1944 film: “You’d better watch out... or you’ll finish up in a psychiatric ward. I doubt they’ve ever had a patient who fell in love with a corpse”?

In Preminger’s **Laura**, the mystery is, as in so many films noirs, the woman. The same appears to be the case in **Twin Peaks**, but Laura Palmer actively rejects being a mystery in need of resolution. Try as he might, Coop cannot save Laura, any more than he (or we) can solve the mystery surrounding her death and the wider evil that men do.

Does season 3 represent our reality, an alternate reality, more than one person’s inner world, more than one, or all of these? Do we know who killed Laura Palmer, why, or even what she was or is? Are the tulpas real or imagined? Is ‘Blue Rose’ deeply significant or is it Twin Peaks’ answer to **Citizen Kane**’s ‘rosebud’?

Don’t look to Lynch and Frost for answers. “We’ve always decided it’s best to let viewers make up their own minds about that stuff,” says Frost. The answers lie in thinking for ourselves.

Samantha Holland



Twin Peaks: The Return (2017)

FILM LISTINGS

HOSTED BY DAWN STILWELL

MURDER ON THE ORIENT EXPRESS

3-9 Nov | Various times | Showroom | £7.80-£8.80

Kenneth Branagh directs and stars in the latest adaptation of this classic whodunnit, playing the famous Belgian detective Poirot, alongside Johnny Depp, Judi Dench, Olivia Coleman and Michelle Pfeiffer. When one of the passengers is found dead on a snow-stranded train, Poirot must work out who the murderer is before they kill again. showroomworkstation.org.uk

OXIDE GHOSTS: THE BRASS EYE TAPES + Q&A

Tue 7 Nov | 8:30pm | Showroom | £8.80

Michael Cumming was the director behind the classic satirical comedy 90s series **Brass Eye**. In this film Cumming gives us an insight into the making of the programme and his working practices. Part documentary, part art film, **Oxide Ghosts** looks like a must see for fans of Brass Eye. Followed by a Q&A with Michael Cumming. showroomworkstation.org.uk

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Wed 15 Nov | 7:30pm start | DINA | £3 suggested donation

A new night showcasing women’s filmmaking, this month Reel Femme screens a number of UK and international short films directed by women on the theme of music. Bar serving alcohol and hot drinks, with background music exclusively by women. Proceeds to local domestic violence charity Viva.

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AUTOHAUS DOLBY

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We've been working with Matt Dolby from Autohaus Dolby for a fair few issues now and we thought it high time we expressed not only our gratitude for his support of this fine publication, but also gave one of the increasingly few independent mechanics in Sheffield – a Volkswagen specialist, no less – a shout out.

Matt started the business in 2005, quitting his job and putting all of his savings into the endeavour. He tells us that "customer service and customer satisfaction" have been his priorities throughout. When asked about his personal projects, Matt talks proudly of their current efforts to restore a 1965 Beetle, and also mentions his interest in electric cars and the E-Golf that the company uses every day. We asked Matt about the current biggest challenge to the business and he said it was getting the best quality parts for the customer. What better answer could you hope for?

Located on the Century Street Industrial Estate near Meadowhall, Autohaus Dolby offer a comprehensive service covering all your air-cooled or water-cooled Volkswagen needs. They have invested in the specialist tools and computer equipment needed to give your vehicle the care it needs, offer free-of-charge Volkswagen courtesy cars and carry out servicing, timing belts, brake replacement, clutches, MOTs and all other mechanical work. Get in touch.



DUN WORKS

dunworks.co.uk

You're going to hear a lot more about the rejuvenation of Kelham Island in the coming months and years. Despite being a destination for drinkers of refined palette for decades, the area seems to be undergoing another transformation at the moment, with new ventures springing up all over.

But what use is this if most people in the city can't afford to live there? Located at the heart of the district, Dun Works is a project which is looking to change that. In their own words: "We want to make sure that the people who made Kelham great in the first place can still afford to live here."

When it opens in early 2018, Dun Works will offer 225 studio, one-bed and two-bed apartments available to rent for a range of incomes, from £470 per month. There are also four commercial units available.

Dun Works is a profit-making venture which is part of South Yorkshire Housing Association, so any profit raised, including by Crucible Sales and Lettings, who are managing the apartments, goes back into SYHA's vital work supporting people without a home of their own.

All apartments include built-in kitchens, appliances and superfast broadband. There are also bike stores and limited parking available on site. Public transport links are fantastic, with Shalesmoor tram stop a minute's walk away.

The showflat is available to view in January. To register your interest, email dunworks@cruciblesalesandlettings.co.uk or visit the Dun Works website.



TREEHOUSE BOARD GAME CAFE

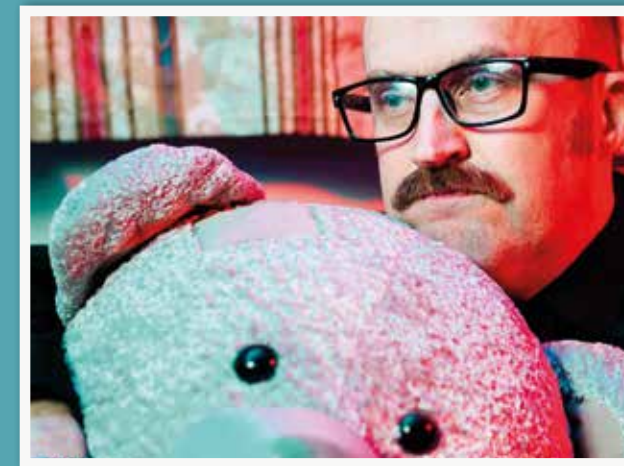
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treehousesheffield.com

Nestled just off London Road, The Treehouse Board Game Cafe is a new gem in Sheffield's cafe culture crown. It's opening was much-anticipated by die-hard board game lovers and the board game curious alike, and judging by the swell of five-star reviews on their Facebook page it has not only lived up to, but has surpassed all expectations. With a library that holds more than 300 games, from old favourites to new releases, there's something to please every group size and experience level.

The space itself is dotted with custom-made gaming tables crafted by Kelham Island's Chop Shop and adorned with colourful artwork by Florence Blanchard. Friendly staff are on-hand to help you find the right game for you and they also have a taster menu for those who need a little help getting started.

Talking of menus, The Treehouse boasts a full menu of light bites and bigger eats, with plenty of vegetarian and vegan options, coffee from local roaster Frazer's, tea from Birdhouse Tea Company, and an ever-changing selection of craft beers on draught.

You can book a table online or over the phone. Be sure to keep an eye on their Facebook page for news of upcoming events and if you fancy a Christmas do with a difference, they'll be releasing their festive menu soon. Happy gaming.



Dean Wilson

WORDLIFE 11TH BIRTHDAY

Saturday 18 November
DINA

November marks the 11th birthday of our literature project, Wordlife. Originally run as an open mic night hosted at the University of Sheffield, Wordlife formally joined Opus, the parent company of Now Then magazine, in 2009 after years of collaborating/collective drinking.

We've been lucky enough to host hundreds of poets on our stages over the years, including Kate Tempest, Lemn Sissay, Hollie McNish and Buddy Wakefield. Chances are if you're interested in literature and creative writing in Sheffield and a regular reader of these pages, you will already be aware of Wordlife. We've been editing the creative writing section of Now Then since the second issue.

It's our birthday this month, so on 18 November we are having a party at DINA and you are all invited. Unfortunately, unlike birthday parties you've attended in the past you will have to pay a small cover price to get in, but this will be more than made up for by the array of talent you will see perform on stage.

Flip to the Wordlife section (p22) for a more accurate run-down of the line-up and what you can expect on the evening. Poetry and spoken word are enjoying a huge resurgence at the moment. Come and find out what all the fuss is about.

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SEVEN HILLS BAKERY, S11

NOW THEN.

**PLEASE MENTION NOW THEN WHEN VISITING OUR TRADERS.
THANKS FOR READING.**